



ARCHIVE

UCLA FILM AND TELEVISION ARCHIVE NEWSLETTER

SEPTEMBER/OCTOBER 1994



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Joan Chen in "Temptation of a Monk" (1993)

MEMBER,
INTERNATIONAL FEDERATION
OF FILM ARCHIVES

FROM THE DIRECTOR



Life on the Pacific Rim

Looking over the past years, it is easy to understand why the Archive has prioritized the programming of Asian, Australian and Pacific Island films. In part there is the irrefutable logic of geography: a common body of water that interlaces our historical, cultural and economic destinies. Even more important, there is the logic of Los Angeles as a multi-cultural metropolis: home to a broad diversity of vibrant communities whose origins lie in Asia and the Pacific region.

As programmers with a pro-active approach toward expanding film literacy, we have strived to be innovators, particularly in the area of Pacific Rim programming. Thus, after three exploratory visits by Archive staff to the People's Republic of China, we were pleased to introduce the controversial and talented "Fifth Generation" filmmakers to United States audiences—first with a film series in Los Angeles and then with a nationwide tour. When we chose to focus on Australian film, we rejected the idea of simply another retrospective of directors who had been important in the past—but chose instead to present a "prospective" of young directors such as Jane Campion and Philip Noyce, who we felt were destined to become important in the future. When we turned toward Taiwan, it was to highlight the unique cinematic vision of Hou Hsiao-Hsien; for Hong Kong it was the controversial eroticism of Stanley Kwan; and for Japan, the innovative works of Juzo Itami and Shohei Imamura. The Archive brought Vietnamese films and filmmakers to the United States for the first time and then toured the series to more than thirty sites around the country. A mammoth series on the contemporary and classic films of India introduced the general public to one of the world's great cinematic traditions. The series on new Korean cinema foregrounded auteurs little known in the United States, such as Im Kwon Taek and Bae Chang Ho. The same commitment to discovery characterized our series on young New Zealand filmmakers and our tribute to Japanese experimentalists. On the side of the classics, we have presented extensive tributes to master Chinese director Xie Jin, the legendary Japanese director Mikio Naruse and the Hong Kong master of action film, King Hu.

Now as the Archive looks to the future, challenging new projects loom on the horizon. As a result of my recent visit to Hanoi to meet with leaders in the Vietnamese film industry, the Archive is once again planning to highlight current films as windows onto a society going through monumental social change. Geoffrey Gilmore, our Head of Programming, is exploring a mammoth retrospective of classic Chinese cinema. And, of course, just coming out of the Ninth Annual Los Angeles Asian Pacific Film and Video Festival, we have already begun to plan for the tenth. Through the hard work of the Archive and our long-term partners Visual Communications, the Festival has evolved from humble beginnings of weekend screenings into an annual event encompassing more than 100 films and videos—the largest showcase of Asian Pacific cinema on the U.S. mainland.

Presenting programs of international cinema that otherwise never might be seen by American audiences is not easy. It requires solid partnerships with Los Angeles ethnic communities, the cooperation of the consulates, strenuous planning by the programming staff, and a great deal of money. In face of the drying-up of corporate, foundation and governmental support, the task is becoming increasingly difficult. Against all odds, however, the Archive will persist in its commitment to multi-cultural programming. It is just too important to Los Angeles audiences to let it disappear.

Robert Rosen

ASIAN FESTIVAL

H I G H L I G H T S



by Elisabeth Greenbaum

In less than a decade there has been an explosion of new Asian cinema and a rediscovery of the old. Hong Kong, the Philippines, Japan, China, Taiwan, India, Thailand, Indonesia and Korea are just a few of the countries whose filmmakers are stretching the boundaries of race, class, culture, sexuality and politics. And Asian American filmmakers are more prominent than ever before, with several recent films garnering both critical and popular acclaim.

For nine years, the UCLA Film and Television Archive, in partnership with Visual Communications, has been in the forefront of introducing Asian and Asian American film and video to new audiences. The Festival is not only culturally significant but also serves as a reminder that most human passions, frailties and strengths are remarkably similar regardless of culture or time.

A special tribute to Yasujiro Ozu, considered to be the most culturally Japanese of filmmakers, focused on his silent period. These early films have much in common with the work of Ernst Lubitsch and Buster Keaton, showing that the lives of rascals, lovers, prankster college students and gangsters are not exclusive to American cinema.

Clara Law's remarkable "Temptation of a Monk" illustrates that earthly desires often conflict with spiritual journeys. Law's warrior-monk struggles with the universal problem of what the heart wants versus what the soul needs. It doesn't matter that the film is set in Tang Dynasty

China or has a distinctly Buddhist outlook.

Park Kwang-Su's "To the Starry Island" is an elegant rumination on memory and forgiveness. Park's story could happen in any family or in any small town, but in fact takes place on an isolated island during the Korean conflict.

The work of Asian American and Asian Canadian film and videomakers was well represented in the Festival, and often reflected the cultural ambiguities of the Asian diaspora. Karen Me Kyung Muckenhirn's "Living in Half Tones" takes the viewer on a metaphorical exploration of her Korean ancestry as she attempts to reconstruct a childhood transfigured by adoption.

Canadian filmmaker Mina Shum presents an account of the dynamic between her thor-

(clockwise from top) A scene from Clara Law's "Temptation of a Monk" (1993). Tokihiko Okada and Hiroko Kawasaki in Yasujiro Ozu's "The Lady and the Beard" (1931). Yasujiro Ozu's "I Flunked, But..." (1932).





oughly Westernized mother and sister and her traditional father in "Me, Mom and Mona." The clash between the mythology the women create for the benefit of their husband and father and the reality of their day-to-day lives has amusing consequences.

The deeply felt "Turtle Boat Head" by Y. David Chung and Matt Dibble takes a darker turn with its consideration of "the historical legacy of colonialism and repression in the Korean national psyche." This legacy is further illustrated with a present-day view of a Korean American grocer seen serving denigrating and impatient customers from behind a bulletproof plexiglass screen. In eight short minutes, "Turtle Boat Head" manages to turn the media's image of Korean Americans on its head.

Asian and Asian American film and video artists continue a creative march against prejudice and stereotype by expressing tremendously diverse sensibilities, styles and content. The long-deserved recognition of these artists as international is further strengthened by festivals such as the Ninth Annual Los Angeles Asian Pacific Film and Video Festival. By introducing these films and videos to a new and growing audience, the festival annually proves the vitality, ingenuity and ascendance of Asian and Asian American cinema.

IN THE BIZ

by Elisabeth Greenbaum

In the past two years, both Hollywood and the American press have shown increasing interest in Asian American and Asian films. Witness the success of "The Joy Luck Club," "Dragon: The Bruce Lee Story" and "The Wedding Banquet," as well as the rise of Hong Kong action filmmaker John Woo. The question, however, is: How has this interest translated into hiring within the film and television industry?

On Saturday, May 28, a distinguished panel of Asian Americans working in film and television gathered for a symposium entitled "In the Biz." The discussion was moderated by KCET's Manager for Broadcast Programming, Claire Aguilar. The panel included: Fritz Friedman, Vice President of Worldwide Publicity for Columbia TriStar Home Video; Walt Louie, film and television editor, producer and director; Tamlyn Tomita, actress in such films as "The Joy

Luck Club," "Karate Kid II" and "Come See the Paradise"; and Lisa Onodera, producer of "Picture Bride," which was recently premiered at the Cannes Film Festival.

The panelists discussed the changes taking place in the portrayal of Asians in film and television and the challenges of being an Asian American behind the scenes and in front of the camera in Hollywood.

Fritz Friedman's high-profile executive position places him squarely in the center of the discourse. As he says, "It's a schizophrenic sort of existence because most of the time I'm really oblivious to my race. However, there are times when I'm not painfully aware but aware. I'll sometimes go to various 'Hollywood' events and I'm the only Asian there. I know the first thing some of the people are thinking is 'What is he doing here?' I think that if I were a blond-haired, blue-eyed person the first question would probably be 'Is he interesting enough to get to know?' We live in Los Angeles and we work in an industry that is for the most part superficially sophisticated; but once we get underneath that, it's really kind of provincial and they have their own images of what people should be." Friedman also suggested that Asian Americans have their own boundaries to break: "We're conditioned to sit and watch four hours of primetime television never seeing an Asian face and not even realizing it."

A reflection of Friedman's comment on Asian Americans' "schizophrenic existence" in entertainment could be found in Lisa Onodera's experience as producer of the film "Picture Bride." The film initially began as a non-profit project. Onodera was able to secure some financing from an NEA grant: "For the grant we had to be more Japanese than Japanese and more female than female." When it became clear that the film was becoming a commercial feature, she approached Miramax and found that "we had to prove on every level possible the story had broad consumer appeal." During the editing process, Onodera said she experienced some conflict with a few of the Miramax executives, who felt uncomfortable with the portrayal of whites in the film. The white characters were not stereotypes, but they were presented from the Asian characters' point of view. She was able to understand the Miramax perspective by turning it around. "For a long time we had been looking at images of ourselves, which are totally off, and we found ourselves more and more uncomfortable looking at them. I'm always conscious of being Asian and we have to make them (Caucasian filmmakers) aware of their little goofs because they might not understand why our characters are behaving or responding a certain way."

Walt Louie found himself in an awkward position during the post-production of the film "Rising Sun." He was attending the board meeting of Association of Asian Pacific American Artists (AAPAA) during their planning of the "Rising Sun" protest, while working as editor of the film's behind-the-scenes marketing trailer

and interviewing both the Asian and non-Asian actors. The situation was a difficult one, and Louie felt as a professional, that it would be unethical to divulge any information regarding the film to his fellow board members. As he said, "There's a fine line for those of us (of Asian descent) who work in this business and we have to cross it many times." Louie did feel a sense of responsibility while editing and was particularly careful to present the Asian actors, through visuals and sound bites, on equal ground with the better known, non-Asian actors. Louie is sure that "something of me comes through when I edit, regardless of the client," and his subtle influence as an Asian American can be felt there.

When asked to comment on her role in the film "Come See the Paradise," and whether she had any reservations about the film's historical inaccuracies, Tamlyn Tomita responded eloquently about her position as an actress. "You have to understand that this was entirely Alan Parker's film. There were lots of reservations on the part of the cast, which was entirely Asian American. We talked amongst ourselves and discussed it with the film executives and Alan. This was fundamentally a love story about a Japanese family. We wanted to know why it was necessary to have the Dennis Quaid character included in the film. The thing is, I am hired as an actress and can't always foist my social responsibilities on the director or producer by saying this is not historically correct, can't we do it differently. These are decisions all actors have to make when going into a film. The most important thing is, we completed a major studio release film about the internment camps. In the long run, this film is not the last word on the internment. Hopefully someone will write a truer account of what happened."

In response to the question of how a young Asian American could get into the industry, Fritz Friedman relayed information about a group called the Coalition of Asian Pacifics in Entertainment (CAPE), composed of Asian American executives in the entertainment industry. The group was formed to allow Asian Americans to network in the social arena. Friedman noted: "It was very interesting to find out how many Asian Americans are in the business... In this business it's who you know and it's usually a social connection. A lot of people don't realize that Asian Americans constitute the highest number of minorities in the entertainment business."

Walt Louie concurred and added, "If you have any interest, just keep going at it, so we can have more names and faces in there. We may be a growing presence but that's not enough."

The final consensus of the panel was an acknowledgement that the film industry is market-driven, something that Asian Americans need to emphasize if they want studio support. Lisa Onodera's final comment spoke volumes about the need for visibility. "We do have a large population, and we have to point this out and make the studios recognize that there is an audience for these films."

A CENTURY PASSES: John Ford at UCLA



by David Gardner

The Programming department will fondly remember the "Auteur Summer of '94," highlighted by the most comprehensive John Ford retrospective in Los Angeles since the early 1970s. The most significant challenges in mounting any full-scale retrospective rest in the questions of breadth and quality in the series—how many films, from where and in what condition. "John Ford's Century," commemorating the centenary of Ford's birth (actually February 1, 1895) and presented by the Archive in association with the Los Angeles County Museum of Art, offered 70 titles at Melnitz Theater and 21 titles at LACMA's Bing Theater, including fragments and restored excerpts, rarely screened TV films and the non-fiction films Ford shot primarily for the War Department.

In fact, this retrospective should be considered complete. Ford buffs came out in strength to attend the many programs, to offer advice about what to show and where to obtain the best prints and to point out omissions or lapses in our programming. "The Black Watch" (1929) seemed initially to have fallen through the cracks between UCLA's and LACMA's calendars (each thought the other was running it), but the oversight was corrected and the film included. In a few instances, fragments of films held by other collections such as those at the Museum of Modern Art or the Library of Congress were not included. One or two reels remain of "The Secret Man" (1917), "The Last Outlaw" (1919), "A Gun Fightin' Gentleman" (1919) and "The Blue Eagle" (1926). While the opportunity to view even a fraction of these obscurer titles would ap-

peal to Ford scholars and fans alike, the benefits of showing incomplete sections of otherwise lost films did not seem to outweigh the hazards inherent in circulating what remains of these precious and endangered artifacts. Alternately, the Archive chose to show all fragments (including an Archive-restored excerpt of the 1922 film "The Village Blacksmith") from its own holdings. In other cases, despite a concerted effort on the part of Motion Picture Archivist Charles Hopkins and the programming staff, it was not possible to locate or contact every private collector rumored to own the only remaining copy of some lost Ford treasure. Copies of the U.S. Information Agency film "Korea" (a cultural and historical orientation film for occupation forces in 1959) or a promotional film for U.S. Savings Bonds called "The Red, White and Blue Line" (filmed on the set of "The Long Gray Line" of 1955), if in existence, could not be located for the series.

Another important consideration in planning the Ford retrospective was, not surprisingly, how to combine and differentiate programs. To present the 91 films in a straightforward chronology would be not only unimaginative, but also a failure to make sense of Ford's career by drawing out compelling motifs throughout the expanse of his work and by making valuable comparisons across a number of different genres, periods and moments. One could argue that, taken in the order they were made, the films might reveal the development and refinement of Ford's distinctive style. On the other hand, it is only after seeing such mature classics such as "The Searchers" (1956) or "The Man Who Shot Liberty Valance" (1962) that one can recognize or evaluate vintage Fordian devices and characters in early silents

such as "Straight Shooting" (1917) or "Three Bad Men" (1926). To this end, programs were conceived with a variety of rationales: to compare early and late work, Western with non-Western and so on; to identify different kinds of Ford films (along with Westerns, he made Irish stories, war pictures, epic literary adaptations and even bio-pics); to combine related films, trilogies and remakes and to offer a coherent view of the anomalous melodrama or studio film ("The World Moves On" from 1934, "Four Men and a Prayer" from 1938) which might otherwise defy understanding or categorization.

Finally, a certain amount of serendipity or magic enters into the life of a retrospective such as "John Ford's Century," all at once animating the project with something of a narrative thread. For instance, the revelation of a pristine new print nearly succeeds in transporting the audience onto the location with Ford's crew, so clear and immediate is its impact. New or mint prints of "The Three Godfathers" (1948) and "Salute" (1929) were obtained for the series; newly struck copies of "The Horse Soldiers" (1959) and "Two Rode Together" (1961) were made available for the closing night program, thanks to the efforts of vault personnel at MGM and Columbia. Yet more than the excitement of a new print or the let-down (or worse) of an especially fuzzy dupe, the most unlikely and yet most revealing measure of the impact of John Ford's career is the collegiality and dedication of a not-so-small collection of people—the Ford buffs—who came out for the last retrospective over twenty years ago, who turned out again for the current season, knowing it may well be as much as half a century again before Ford's body of work is re-examined, re-appraised and cherished with such care and completeness.



(clockwise from top) Spencer Tracy in "The Last Hurrah" (1958). James Stewart and Richard Widmark in "Two Rode Together" (1961). Maureen O'Hara and John Wayne in "The Quiet Man" (1952).

Cuban Director Tomas Gutierrez Alea

by Laura Kaiser

On May 14 and 15, the Archive presented four films by influential Cuban director Tomas Gutierrez Alea. The director, traveling throughout the U.S. on a Guggenheim Award this year, came down from Stanford University with his wife, actress Mirta Ibarra. Films presented on Saturday night were "Death of a Bureaucrat" (1966), Alea's first major film (which New Yorker Films calls "an entertaining satirical attack on bureaucracy, mixing slapstick farce and paranoia") and "Memories of Underdevelopment" (1968), "the first film from post-revolutionary Cuba to be released in the U.S., set in the early 1960s and centering on a Europeanized Cuban intellectual"—New Yorker Films. On Sunday evening, a reception in the lobby of Melnitz Theater preceded the screening of "Up to a Certain Point" (1984), a slyly introspective comedy about a married, middle-aged Cuban screenwriter who falls under the spell of a strong, self-supporting young dockworker (played by Ibarra), and "The Last Supper" ("La Ultima Cena") (1977), a historical drama of "a true incident from Cuban history when a pious slave-owner decided to instruct his slaves in the glories of Christianity"—New Yorker Films.

In the discussion which followed Sunday night's films, Alea and Ibarra described filmmaking in Cuba and their own relationship in the context of their craft. (Though they had been involved for eight years before making "Up to a Certain Point," they had avoided working together for fear of blurring personal and professional concerns. With charming forthrightness, they described their decision to collaborate on the film, with the admission that working together had in retrospect strengthened and enriched the relationship.

Cubans were among the most eager moviegoers in Latin American before the Revolution. More recently, Cuban filmmakers have produced strategic programming and relevant films which compete successfully against American blockbusters like "King Kong" or "Jaws" to capture 89% of Cuba's movie audience. During the 1960s, ICAIC (the Cuban Film Institute) produced two features and one documentary per year, as well as many remarkable shorts. To improve distribution beyond the cities, mobile cinemas or Kinomobils were dispatched, similar to practices followed in the Soviet Union during the 1920s. Between 1975 and 1979, the Kinomobils presented 1,603,000 screenings, reaching 198,200,000 viewers. Most directors were institutionally affiliated with ICAIC, and about 50% joined the Communist party.

It is against this historical backdrop that Alea's work must be seen. Born in 1928, Alea made his first short films for an amateur 8mm



"Memories of Underdevelopment" (1968).

competition while studying law in Havana in 1946-47. After a stint at the Centro Sperimentale di Cinematografia in Rome in the early 1950s, he returned home to become active in Nuestro Tiempo, the progressive cultural organization, where fellow film arts such as Alfredo Guevara, Santiago Alvarez, J. Garcia Alvarez and Jose Massip collaborated on short films and the publication of a journal. The first feature film of the Cuban revolution was Alea's "Historias de la Revolucion" (1960).

In keeping with the manifesto of ICAIC to produce films as artworks rather than commercial products, Alea's films have examined the history and national identity of Cuba in subtle and unex-

pected ways. As he stated in 1979: "The mere reconstruction of an epoch has never interested us. Within our film industry there are no means to make so-called period films. We have to use our resources in a goal-oriented way. And our goal is to establish a relationship with our audience, a relationship between history and the present. We are concerned with holding up an authentic image of history against previous distortions and misrepresentations." The four films in this Alea weekend demonstrated a uniquely wry and sensitive realization of revolutionary cinema, which is still in evidence in his latest film, "Strawberries and Chocolate," which won this year's Silver Bear award at the Berlin Film Festival.

SCHOLARS WORKSHOP: MEXICAN CINEMA

On May 21 in Melnitz Theater, the Archive Research and Study Center (ARSC) in association with UCLA's Chicano Studies Research Center hosted a free afternoon panel discussion on Mexican film history. Moderated by Professor Chon Noriega of UCLA's Film and Television Department, the panel featured four experts in the field. Ivan Trujillo, director of the Filmoteca de la UNAM, addressed the study of Mexican film history from the point of view of that institution. Fernando del Moral, director of the Arqueologia Cinematografica, presented the work of cameraman Eustasio Montoya. Patricia Torres San Martin of the University of Guadalajara traced the careers of notable Mexican women filmmakers working from 1917-1993; and Ana M. Lopez of Tulane University finished by examining the prospects for increased availability of Mexican films in the U.S.

With this panel discussion, the Archive launched the second phase of its Mexican Cinema Project—celebrating the UCLA study collection of Mexican films and focusing on the educational use of this complex and richly textured heritage in research, teaching and scholarly publication. The Mexican Cinema Project catalog is an exemplary contribution to this ongoing discussion; it may be purchased at the Archive Research and Study Center, or call (310) 206-5388.

Funding for The Mexican Cinema Project as a whole came from the John D. and Catherine T. MacArthur Foundation and the Rockefeller Foundation, with additional funding for the screenings in the four-year retrospective being provided by the National Endowment for the Arts, the California Arts Council Challenge Program and the City of Los Angeles Cultural Affairs Department.

PRESERVATION NEWS

John Ford's 1946 "My Darling Clementine," including additional scenes and a new soundtrack, is being preserved by the Archive with funding from American Movie Classics (AMC). The finished product, which will include elements from the UCLA collection as well as material from the Museum of Modern Art, will be closer to the director's original version than the prints usually available to audiences. Watch for "My Darling Clementine" when it airs during AMC's Second Annual Film Preservation Campaign the weekend of October 21-23.

UCLA is preserving the 1939 DeMille classic "Union Pacific" with financial support from the Cecil B. DeMille Trust and in cooperation with Universal Pictures, using the director's personal print. The film stars Joel McCrea, Barbara Stanwyck and Brian Donlevy, and features a spectacular train wreck.

In another prestigious project, Sony Pictures Entertainment is sponsoring preservation of the Academy Award-winning historical drama from Columbia Pictures, "A Man for All Seasons" (Fred Zinneman, 1966), starring Paul Scofield as Sir Thomas More.

Recent small screen preservation includes three "College Bowl" programs from 1961, 1962 and 1963; the "28th Annual Emmy Awards" telecast from 1976; "The Belle of Amherst," starring Julie Harris as Emily Dickinson, from 1976; two 1960 episodes of "On the Go," hosted by Jack Linkletter, one featuring the Three Stooges, the other featuring survivors of the 1906 San Francisco earthquake; a 1973 "Hollywood Television Theatre" presentation of the Sherwood Anderson novel "Winesburg, Ohio" starring Timothy Bottoms, Jean Peters, Albert Salmi and William Windom; and "The Fantasticks," a 1964 "Hallmark Hall of Fame" production with Ricardo Montalban, John Davidson and Bert Lahr. In cooperation with the Library of Congress, UCLA recently preserved the color videotape of the debate between Richard Nixon and Nikita Khrushchev at the International Trade Exposition in Moscow on July 24, 1959. All were transferred from original 2" videotape. Transferred from 16mm Kinescope and featured in the recent Festival of Preservation was an installment of NBC's 1953 "Robert Montgomery Presents" titled "Harvest," starring Dorothy Gish, Ed Begley and James Dean.

NEA Media Arts

The Archive has received a new grant of \$30,400 from the National Endowment for the Arts through its Media Arts program. The grant will support public programming throughout 1994. Congratulations came from U.S. Congressman Henry A. Waxman: "Southern California in general, and UCLA in particular, have played a stellar role in the development of movies and television. It is only fitting that the academic study of these art forms be centered at UCLA."

Cultural Affairs Grants

The City of Los Angeles Cultural Affairs Department has made two recent grants to the Archive. One is to support multi-cultural programming presented by the Archive, specifically the Tenth Annual Asian Pacific Film and Video Festival in May 1995. The other grant will contribute \$2,800 toward earthquake recovery costs. It is part of a program—funded by AT&T, California Arts Council, California Community Foundation, J. Paul Getty Trust, Kaiser Permanente, ROBINSONS*May and Times Mirror/Los Angeles Times—to assist the city's arts community in the wake of the January 17 earthquake.

Packard Foundation Support

The David and Lucile Packard Foundation has approved a \$50,000 grant to support the preservation of two important nitrate titles. One is "Joan of Arc" (Victor Fleming, 1948), featuring a signature performance by Ingrid Bergman. "The Bright Shawl" (1923) is an important print from the Stanford Theatre collection. Filmed in Cuba, it features a notable cast including Richard Barthelmess, Edward G. Robinson (in what is believed to be his first film appearance), Mary Astor, William Powell, Dorothy Gish, Margaret Seddon, Jetta Gondal and Andre de Beranger. The Packard Foundation is one of the Archive's oldest partners in preservation, and the recent grant is a welcome reaffirmation of that commitment.

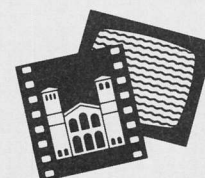
Friends of the Archive

The Archive has a loyal friend in Claudia Israel of Eureka, California. Director-Curator of the Clark Memorial Museum, she has directed recent contributions to the Archive, both personally and on behalf of the Museum. Other recent donors are Peter E. Blau of Washington, D.C. and Charles Isaacs of Los Angeles.

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is the UCLA Film and Television Archive's annual support group. The Council takes a leadership position with the University in supporting the Archive's commitment to:

- ◆ Building a broadly representative collection of motion pictures and broadcast programming.
- ◆ Rescuing our endangered moving image heritage through film and television preservation and restoration.
- ◆ Advancing public understanding and appreciation of moving image media through screenings in Los Angeles and around the world.
- ◆ Supporting scholarly research, media production and publication.



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Hefner Preserves "Murder in Trinidad"



Nigel Bruce in "Murder in Trinidad" (1934).

Hugh Hefner has underwritten approximately \$6,000 in laboratory costs for the preservation of "Murder in Trinidad" (Louis King, 1934). This little-known

Fox detective film is noted for an early performance by Nigel Bruce. Hefner's generous support has allowed the Archive to improve the quality of the soundtrack and to produce a new 35mm print. Another Hefner-sponsored preservation project is at the laboratory—"Too Much Harmony" (A. Edward Sutherland, 1933). This backstage musical features performances by Bing Crosby and Jack Oakie.

Animation Screening for NFPB

On July 6, the UCLA Film and Television Archive in association with the Department of Film and Television was invited to present an evening of classic American animation to members of the National Film Preservation Board. An advisory board of the Library of Congress, this body was created by Congress in 1988 with the initial mission of recommending motion pictures for inclusion in a National Film Registry each year. The special screening at UCLA's Melnitz Theater surveyed the progress of animation in the U.S. from its beginnings in the silent era, through the great period of studio animation in the 1930s and 1940s, up to recent experiments in computer animation and other applications of new technology. Archive staff members Charles Hopkins, Blaine Bartell and Jere Guldin organized the evening's program in consultation with Dan McLaughlin, head of the Department's Animation Workshop.

Roddy McDowall Turns His Lens on Hollywood

Roddy McDowall has had a dual career as an actor and as a distinguished photographer. Recently, he has presented the Archive with a complete portfolio of 24 limited-edition photographs. These intensely personal studies depict entertainment figures he has known over four decades starting in 1951. They range from greats of the silent era like Charles Chaplin and Buster Keaton, to classic figures like Lauren Bacall, Bette Davis and Judy Garland, and on to current stars like Billy Crystal and Michelle Pfeiffer. The Archive hopes to unveil the photographs in an event celebrating McDowall's work in the near future.

Renoir Retrospective Draws Sponsors

This summer the Archive's commemoration of the hundredth anniversary of Jean Renoir's birth generated wide interest in the French community in Los Angeles, as well as several high-profile donors. Air France; Le Studio Canal+ (France's top independent television network); and Archive Council members Ellen and Robert Little (of Overseas Filmgroup and First Look Pictures Releasing) were financial sponsors of the series. An additional donation came from Mr. and Mrs. Allen Shapiro.



"Le Crime de M. Lange" (Renoir, 1934).

Preservation Intensive Institute

In August, Director Robert Rosen and Archive staff members team-taught a five-day course on "The Preservation of Moving Images" for the Preservation Intensive Institute held on the UCLA campus. Rosen covered the history and theory, as well as the future, of moving image archives. Collection development, storage, handling and care were addressed by Eddie Richmond, Dan Einstein and Charles Hopkins; preservation and restoration by Bob Gitt; cataloging and intellectual control by Martha Yee; access and new directions in access technology by Steven Ricci. On August 2, as part of the Archive Treasures series, Gitt presented a public lecture on "The History and Preservation of Early Color Film" to accompany a screening of the two-color Technicolor feature "Follow Thru" (1930). Another high point of the week for course participants was a field trip to Cinetech Laboratory, hosted by Sean Coughlin, and Hollywood Vaults, hosted by David Wexler. The Institute was funded by the National Endowment for the Humanities and was attended by conservation and preservation professionals from archives, historical societies, libraries and museums across the country. It was organized by Michele Cloonan, Assistant Professor of Library and Information Science at UCLA.

COLLECTION PROFILE: SOUNDIES

by Donna Ross

"Since it so ably expresses the times in which it appears, it is naturally automatic and coin operated. Its name is Panoram, the self-operating movie picture machine. And the sound-on-film pictures it shows are aptly known as 'Soundies.'"

(MILLS PANORAM SALES BROCHURE)

For about seven years in the 1940s, it was the perfect marriage of popular music and popular technology. In 1940, video jukeboxes called Panorams which played musical short films known as Soundies—akin to today's music videos—began popping up in bars, restaurants, social clubs, even defense plants later in the decade.

The UCLA Film and Television Archive collection boasts close to 1,500 Soundies, about half of which are unique titles. More than 2,000 titles were produced from 1940-1946, the majority by the Soundies Distributing Corporation of America, Inc., though a few rival companies surfaced later. While audiences of the 1990s may be most familiar with them as between-feature filler on the American Movie Classics cable channel, at the height of success in 1941, 52 Soundies titles were produced each month for the approximately 400 Panorams in operation.

"What's significant about UCLA's collection," says Howard Hays, the Archive's Commercial Services Manager and avid Soundies fan, "is that it's comprehensive and representative. It has no focus toward a particular music genre or artist."

What is significant about Soundies in general, adds Hays, is how they reflect the type of entertainment audiences of the day wanted to see. "They offered something for everyone—from acrobatic diving to trained birds to knife-throwing acts."

The new medium helped to heighten the popularity of many big bands and solo performers including Rudy Vallee, Nat "King" Cole, Count Basie, Louis Jordan, Fats Waller, Lawrence Welk and His Orchestra, Louis Armstrong, Mel Tormé and the Mel-Tones, Spike Jones and his City Slickers, and Cliff Edwards as Ukelele Ike. It was said that Gale Storm and Dorothy Dandridge were responsible for more dimes dropped into Panorams than any other Soundies performers.

The genre also began its own stock company of regular performers, with familiar faces reap-

pearing from title to title as chorus and extras. Some of those regular performers included Lanny Ross, Ginger Harmon, Benny Fields, Fifi D'Orsay, Mary Healy, Wini Shaw, Carolina Cotton, Johnny Long and His Orchestra, and the Beaver Boys. They were accompanied by bands with names like the Kidoodlers, the Fashionaires, the Melody Maids and the 21 Swinghearts.

Soundies often served as outlets for both up-and-coming and waning motion picture stars such as Yvonne DiCarlo, Bill "Bojangles" Robinson, Buddy Rogers (in "Twelfth Street Rag" playing every instrument in the band), Chester Conklin, Snub Pollard, Cyd Charisse billed simply as "Charisse," Doris Day, Allan Ladd, Ricardo Montalban, "Walter" Liberman and Gloria Grahame.

These artists were heard and in many cases for the first (and only) time, seen performing musical numbers. (Actually, they were lip-syncing to their recordings.) They performed such memorable tunes as "I'll Be Glad When You're Dead You Rascal You," "Who Threw the Overalls in Mrs. Murphy's Chowder" (followed by "Who Threw the Turtle in Mrs. Murphy's Girdle"), "I Wanna Foof on a Fife," "Abercrombie Had a Zombie," "Zig Me Baby With a Zag," "Scrub Me Mama With a Boogie Beat," "The Hick With the Hiccups," "Santa Claus Is in the Dog House Now," "The Hokey-Pokey Polka," and even a bit of patriotic propaganda with "We'll Slap the Japs (Right Into the Laps of the Nazis)," "When Hitler Kicks the Bucker" and "Is It Love, or Is It Conscript?"

While novelty songs like those above were popular, ballads and standard dance tunes accounted for

the bulk of Soundies recordings. Audiences, however, could not choose one particular song. They had to select an entire Soundies reel to hear and see one song on that eight-song reel.

By late 1946, the craze had waned and Soundies could not compete with the growing interest in television. For a short time in the early 1950s, similar shorts called Snader Telescriptions or "Snaders" (also part of the Archive's collection) were sold to TV stations. In 1955 many were assembled into full-length theatrical features under such titles as "Basin Street Revue" and "Jazz Festival." Scopitone, a 1960s reincarnation of the Panoram, was technically superior to the earlier system. It featured a color picture and a magnetic soundtrack for better recording quality. Scopitones are now considered very rare, and the Archive is fortunate to have an example of one at its vault facility—an appropriate resting place for a mode of entertainment that originally premiered in Hollywood.

Today, the 50-year-old phenomenon is best known as the forebear of what has become a staple of the modern music industry—the music video—and the passion of a few private collectors.



Soundies Are Here

UCLA AND UNIVERSAL: Partners in Preservation

by Cornelia Emerson



Jean Arthur in "The Plainsman" (DeMille, 1936).

Since 1992, the UCLA Film and Television Archive and Universal Pictures have forged a partnership in preservation, modeled on guidelines promoted by The Film Foundation to encourage archives and motion picture studios to work together to save our film heritage for posterity.

When a title is selected, the Archive evaluates both the film elements in its own collection and those provided by the studio, then makes a report recommending whether or not restoration work should be done. If the company approves the recommendation, the work is carried out as a cooperative effort between the Archive and the studio. The studio covers all the costs of laboratory work. At the end of the project, UCLA and Universal each retain a set of preprint preservation elements, and share mutual access to them for future use.

Universal has been a leader in film preservation since the early 1980s. A dynamic partnership has developed between UCLA and Universal since that period, which has evolved even further with the added involvement of The Film Foundation. This partnership has already improved the picture and sound quality on a

number of significant films in the Universal library—and many more projects are in the planning stage. Throughout, UCLA Preservation Officer Robert Gitt has worked closely with Universal's Director of Preservation Robert O'Neil to supervise the ongoing preservation and restoration work. Also closely involved with the preservation process is James Watters, Executive Vice President, Studio Operations.

One of the first large-scale projects funded by Universal was "Phantom of the Opera" (1943), directed by Arthur Lubin and starring Claude Rains in the famous title role. Other cast members were musical stars Susanna Foster and Nelson Eddy. "Phantom of the Opera" was preserved from the original 35mm nitrate three-strip Technicolor picture negative and the original soundtrack negative. NoNoise sound processing and optical re-recording were handled directly by Universal, with laboratory services rendered by YCM Laboratories.

"Shanghai Express" (Josef von Sternberg, 1932), a tale of international intrigue and a glamorous vehicle for Marlene Dietrich, was recently restored with funding from Universal as well. In this case, preservationists worked from 35mm safety negative and positive materials. Universal also provided the funding to preserve "The Plainsman" (1936), directed by Cecil B. DeMille and starring Gary Cooper and Jean Arthur. The materials used in this preservation project were the director's own 35mm nitrate print, made available through the cooperation of the Cecil B. DeMille Trust.

Future Universal-UCLA preservation projects are in the works as well. Currently, work is proceeding on the Marx Brothers classic "Monkey Business" (Norman McLeod, 1931), in which Groucho, Harpo, Chico and Zeppo take a cruise on a luxury liner—as stowaways. The equally zany "Animal Crackers" (Victor Heerman, 1930) will be coming up for preservation soon. So will Ernst Lubitsch's film adaptation of the Noel Coward stage comedy "Design for Living" (1933), starring Gary Cooper, Frederick March and Miriam Hopkins. Once again, the films are being preserved utilizing print elements from both the Archive and the studio. UCLA and Universal look forward to many productive years of working together on these and other exciting titles—partners in preservation.

In the past, Universal and the Archive had already collaborated on various preservation projects, frequently with support from private donors and foundations. These earlier projects include: "Applause" (Rouben Mamoulian, 1929); "An American Tragedy" (Josef von Sternberg, 1931), which received primary funding from the David and Lucile Packard Foundation; "This Day and Age" (Cecil B. DeMille, 1933), with funding from the Venice Biennale. Additional titles preserved with the cooperation of Universal are "The Virginian" (Victor Fleming, 1929), with funding provided by the David and Lucile Packard Foundation; "Girls About Town" (George Cukor, 1931), with funding from the Venice Biennale; and "Vagabond King" (Ludwig Berger, 1930), with funding by the Stanford Theatre Foundation.



Claude Rains as "The Phantom of the Opera" (Arthur Lubin, 1943).

News & Notes

by *Cornelia Emerson and Donna Ross*

Archive in the News

The Archive has gone primetime with a profile on NBC's popular news magazine "Now," anchored by Tom Brokaw and Katie Couric. Airing on January 5, the seven-minute segment had Katie Couric behind the scenes at the Archive getting a glimpse of its vast holdings and its preservation program. On January 12, ARSC Assistant Manager Andrea Kalas and TFT Associate Dean Vivian Sobchack appeared to talk about "Scary Women" on KCAL-Channel 9. On April 7, opening night, the Festival of Preservation was covered by Channel 9, Channel 11 and Channel 13. Archive consultant Cheng-Sim Lim was interviewed by the KCET-Channel 28 show "Life and Times" on May 19, in connection with the Asian Pacific Film and Video Festival. Two short pieces in the Los Angeles Times Magazine "Palm Latitudes" column spotlighted the Archive and Preservation Officer Robert Gitt this spring. On June 12, the Archive received front-page treatment in a feature article on film preservation in the Los Angeles Times Westside section as well.

Screenings

The International Animation Festival in Cardiff, Wales featured the works of several artists drawn from the Archive's collection: Dave Fleischer's "Any Rags" (1932), "Dancing on the Moon" (1935), "Somewhere in Dreamland" (1936); Ub Iwerks' "Room Runners" (1932); and Walter Lantz' "Confidence" (1933). Also shown internationally at Filmcasino's melodrama series in Vienna, Austria were "Caught" (Max Ophuls, 1949), "History Is Made at Night" (Frank Borzage, 1937), "Letter from an Unknown Woman" (Max Ophuls, 1948) and "Moonrise" (Frank Borzage, 1948). In Vancouver, British Columbia, the Jewish Film Festival screened "Body and Soul" (Robert Rossen, 1947). The Stanford Theatre in Palo Alto hosted a Screwball Comedy Festival featuring UCLA prints of "True Confession" (1937), "The Awful Truth" (1937), "Theodora Goes Wild" (1936) and others. Recent New York screenings included "The Guns of Navarone" (J. Lee Thompson, 1961) at the Anthology Film Archives and "Hollow Triumph" (Steve Sekely, 1948) at the American Museum of the Moving Image. Locally, the American Cinematheque screened "Bullfighter and the Lady" (1951) with Budd Boetticher in attendance in May. The Los Angeles Conservancy screened Hearst newsreel footage of the D-Day invasion. The Los Angeles County Museum of Art featured an excerpt from "The Private Lives of Elizabeth and Essex" (1939) in its Bette Davis series, and screened "The First Legion" (1951) in its Douglas Sirk series.

Motion Picture Acquisitions

Due to the reorganization involved with earthquake repairs, the Archive's acquisition activity was curtailed between January and July. Materials added

to the collection through Archive preservation included 35mm prints of "Husbands" (John Cassavetes, 1970), "Murder in Trinidad" (Louis King, 1934), "The Plainsman" (Cecil B. DeMille, 1936), "Empty Hearts" (Alfred Santell, 1924), "What Happened to Jones" (William A. Seiter, 1925) and several feature film trailers. The Archive received numerous prints of films recently released by 20th Century Fox, Columbia and TriStar, including "Boxing Helena" (Jennifer Chambers Lynch, 1993), "Rising Sun" (Philip Kaufman, 1993), "Love Field" (Jonathan Kaplan, 1992), "Rookie of the Year" (Daniel Stern, 1993) and "The Dark Half" (George Romero, 1993). Australian filmmaker Peter Weir gave the Archive the original Australian release version of "The Cars That Ate Paris," his 1974 directorial debut. Columbia and TriStar also provided numerous 16mm prints including "The Prince of Tides" (Barbra Streisand, 1991), "Places in the Heart" (Robert Benton, 1984), "Kramer vs. Kramer" (Robert Benton, 1979), "A River Runs Through It" (Robert Redford, 1992) and others. A private collector donated an assortment of 16mm feature films and short subjects including an extensive collection of Soundies and the 1936 feature "A Message to Garcia."

Television Acquisitions

Director Lamont Johnson added to the television collection with a 35mm print of an episode of the 1964 series "Profiles in Courage," a 16mm print of PBS' "The American Short Story" segment "Paul's Case" (1980), starring Eric Roberts, 3/4" copies of "Crisis at Central High" (1981) starring Joanne Woodward, and Faerie Tale Theatre's "Jack and the Beanstalk" from 1983. Producer Ronald Sheldlo provided a 16mm print of his "Great American Tragedy" (1972) starring Vera Miles, George Kennedy and William Windom. Aubrey Solomon gave 16mm copies of episodes from "The Mary Tyler Moore Show," "Broken Arrow," "Checkmate" and "Gunsmoke." From KTLA came "L.A.'s Treasure: Stan Chambers," a 1993 retrospective and tribute to the TV news veteran. Charles/Burrows/Charles Productions gave a 3/4" tape of the final "Cheers" episode, "One for the Road." The 1994 TV movie "The Corpse Had a Familiar Face" was provided on 3/4" tape by von Zerneck-Sertner films. On behalf of the William G. Allard Collection, Richard Allard gave 16mm copies of 44 programs including episodes from "Peter Gunn," "The Lone Ranger" and "The Adventures of Ozzie and Harriet." Ben Browdy gave 16mm copies of "The Oscar Levant Show" and "Leo Carrillo's Dude Ranch," as well as a 2" copy of excerpts from the 1959 banquet for Nikita Khrushchev. Other notable acquisitions include 16mm Kinescopes of "The Bob Hope Show," "The Colgate Comedy Hour" and "The Shower of Stars," from dancer and director Gene Nelson; 3/4" copies of episodes of "Good Times" and the pilot of "One Day at a Time" from producer Alan Manings; and an assortment of programs from Emily Daniels, wife of the

late director Marc Daniels, including "Alice," "Flo" and "Mr. President." Fine Cut Productions supplied the Archive with a videotape of a 1994 segment of "The American Experience" titled "America and the Holocaust: Deceit and Indifference." Hallmark Cards, Inc. passed along videotape copies of three of its most recent Hallmark Hall of Fame productions: "Breathing Lessons," "To Dance with the White Dog" and "A Place for Annie."

Commercial Services

Archive newsreel footage licensed by the Commercial Services division has been seen regularly on a number of network and syndicated television shows such as "Entertainment Tonight," "Dateline," "Now," "Unsolved Mysteries" and "A Current Affair." The "Biography" series on the Arts and Entertainment cable network has been a particularly big customer. Hearst footage was used in both network and PBS stories and documentaries on the 50th anniversary of D-Day, the 25th anniversaries of the Manson murders and the moon landing, and the death of Jacqueline Kennedy Onassis. Current theatrical features containing our footage include "Forrest Gump," "Curse of the Starving Class" and "Natural Born Killers." In the fall, watch for Hearst material in Ken Burns' nine-part PBS series "Baseball."

Travels

Archive Director Robert Rosen, Head of Research and Study Steven Ricci and Assistant Film Preservationist Eric Aijala attended the 1994 International Federation of Film Archives (FIAP) Congress in Bologna, Italy in April. Rosen subsequently spent several weeks teaching film in Hanoi, at the invitation of the Vietnamese government. While in Europe, Aijala visited the Centre National de la Cinematographie at Bois D'Arcy, France; he also attended the Domitor '94 Conference "Cinema Turns 100" at the Museum of Modern Art and New York University. Newsreel Preservationist Blaine Bartell, Television Archivist Dan Einstein and Motion Picture Archivist Charles Hopkins gave a presentation to the Society of California Archivists in Santa Barbara on April 30. Robert Rosen and Curator Eddie Richmond participated in meetings for the National Film Preservation Task Force and Funding Committee May 23-24. Richmond attended the American Moving Image Archivists (AMIA) Executive Board Meeting in Boston on June 11. Cataloging Supervisor Martha Yee attended the American Library Association (ALA) Annual Meeting in Miami, Florida on June 23-30. In early August, Steven Ricci accompanied an Archive program on Frank Tashlin at the Locarno (Switzerland) Film Festival.

Visitors

Richard Corby and Allison Millican of the National Film and Sound Archive in Canberra, Australia visited the Hollywood facility in April. Karan Sheldon from Northeast Historic Film in Bucksport, Maine met with Newsreel Preservationist Blaine Bartell, Preservation Officer Bob Gitt and Curator Eddie Richmond to discuss future joint preservation projects. In August, Ivan Trujillo, Director of the Film Archive of UNAM, Mexico City, made a return visit to the Archive after participating in the Scholars Workshop on Mexican Cinema in May.

Staff Notes

We wish the best to former Collection Assistants Ed Carter and Lisa Liang, who departed in March for positions at the Archive of the Academy of Motion Picture Arts and Sciences. Best wishes too, to former Vault Assistants Breeze Summers and Bruce Miyagishima, who have left the Archive in recent months. Former Commercial Services Coordinator Stuart Boone moved on to Energy Productions in June, followed by former NAPA Coordinator Holley Hankinson in August. Yuell Newsome, who had been Assistant Newsreel Preservationist, has accepted a job as a film librarian at Warner Bros. In March the Archive welcomed Donna Ross as Motion Picture Collection Assistant. A graduate of the University of North Texas, she has a background in journalism and desktop publishing, as well as a long-standing involvement with film. She authored several articles in the current newsletter. In recent months, the Archive has also had the pleasure of working with a number of excellent people on a temporary basis: David Gardner in programming; Erlyne Toney-Alvarez, Jeff Briggs, Debbie Miller, Richard Rice, Irene Tanaka, Brad Thornton, Hamilton Underwood, Shirley VanVliet and Craig Washington at the vaults. Thanks to all for their dedication and hard work.

Earthquake Reconstruction Complete at Vaults

Vault Manager Jere Guldin reports that shelving damaged in the January 17 earthquake has been reconfigured and rebuilt. Temporary staff rearranged shelving for better weight distribution and rebuilt damaged shelving. In the process, thousands of cans of films were assigned new locations, reshelfed and their new locations updated in the Orion computer system.

Henry Mancini

The Archive is saddened by the recent death of composer Henry Mancini. A legendary talent whose scores for "The Pink Panther," "Peter Gunn" and "Victor Victoria" among many others set the highest standard for music in film and television, Mancini was a generous, long-time supporter of UCLA. He received the UCLA Medal in a gala celebration on April 19, which raised \$750,000 for the UCLA Center for the Performing Arts and the Los Angeles County High School for the Arts. Mancini was 70.

ALL DRESSED UP AND NOWHERE TO GO?

If you haven't already, why not put yourself or a friend on the Archive mailing list? Liven up your life and start receiving our newsletter, **ARCHIVE**, as well as the Film and Television Archive's screening and event **CALENDAR**. With over 500 films playing annually at the Archive, there isn't a moment to lose!



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Dr. Franklin D. Murphy

Former Chancellor Franklin D. Murphy, who died on June 16 at the age of 78, was honored in a memorial service in the Sculpture Garden that bears his name on June 30. A dynamic leader of the University during the 1960s, he especially promoted the growth of the arts on campus. As a long-time board member of Hallmark Cards, Murphy was instrumental in the acquisition of the Hallmark Hall of Fame collection for the Archive in association with the Academy of Television Arts & Sciences. The Archive's Franklin Murphy/Hallmark Hall of Fame Fund was established by the Hallmark Corporate Foundation in honor of his 75th birthday in 1991.

THE EUROPEAN CHALLENGE

From September 30 to October 1, the UCLA Film and Television Archive, the British Film Institute and the Academy of Motion Picture Arts and Sciences present a two-day international scholarly symposium—"The European Challenge: Cultural and Economic Relations Between American and European Film."

Starting each morning at 9:30 a.m. in Melnitz Theater, scholars from around the world will gather to discuss the economic, political and creative issues which arise from the interchange and conflicts between Hollywood and European film industries. In the light of current debates regarding trade relations between the U.S. and Europe, the conference will focus on the complex interplay between issues of economic interest on the one hand and cultural identity on the other. A selection of papers delivered during both installments of "The European Challenge" conference (an earlier meeting was held in London in September 1993) will be published by the British Film Institute as part of the UCLA Film and Television Archive's Studies in Film History, Theory and Criticism.

On Friday, September 30 at 7:30 p.m., a special screening of "Under Capricorn" (Hitchcock, 1949) will be presented in Melnitz Theater by Clyde Jeavons, Curator of the National Film and Television Archive, London.

For more information, please contact the Archive Research and Study Center (ARSC) at (310) 206-5388.



Published biannually, "The FIAF Journal of Film Preservation" provides information about the current activities and restoration projects of FIAF members. Each issue includes reports on the constitution of new film archives, a research column devoted to specific aspects of archiving and restoration technology, a section on historical film research and an "open forum" section for discussion on aspects of policy and methodology of film archiving. For subscription information, write to FIAF Headquarters, 190 rue Franz Merjay, 1180 Brussels, Belgium (fax 32-2-343-7622).

ARCHIVE

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REDEFINING FILM PRESERVATION: A NATIONAL PLAN

by Cornelia Emerson

The National Film Preservation Act of 1992 mandated a thorough inquiry into the status of film preservation, conducted by the Library of Congress and the National Film Preservation Board. For the past six months, four task forces representing the key private and public constituencies involved in the field of film, plus one special committee devoted to developing new funding concepts for film preservation, have been meeting to draw up recommendations.

Archive Director Robert Rosen was a member of the National Film Preservation Board Funding

Committee, while Curator Eddie Richmond served on task forces devoted to "Public-Private Cooperation" and "Public Access and Educational Use."

On August 2, the Librarian of Congress, James H. Billington, announced the publication of an action plan titled "Redefining Film Preservation," which is the product of this process of discussion among archivists, educators, filmmakers and industry executives. The plan recommends several key actions including:

- Realigning preservation policies to underscore the importance of low-temperature,

low-humidity storage in retarding film deterioration, thus providing a more cost-effective method of film conservation and buying time for restoration projects.

- Increasing film availability for education and public exhibition, including simplifying rights clearances, creating resource guides and experimenting with remote delivery systems for public domain films in archives.
- Developing public-private partnerships to restore key films, share preservation information and "repatriate" lost American films in foreign archives.
- Creating a new Federally-chartered foundation to raise money to preserve the so-called "orphan" films—documentaries, newsreels, independent and avant-garde films, socially significant amateur footage, and other motion pictures of cultural and historical importance that lack clear copyright ownership and will not survive without public intervention. This foundation, modeled on the very successful National Fish and Wildlife Foundation, would raise private donations and match them with federal funds.

Copies of "Redefining Film Preservation," which builds on the earlier report "Film Preservation 1993," may be obtained from the Government Printing Office by phoning (202) 783-3238; publication stock number 030-000-00259-8. The document will also be available on the Internet in the near future.

Wrong Clue on Sherlock Holmes!

We're sorry if our article on the Sherlock Holmes features in need of preservation was misleading. Though produced by Universal from 1942 to 1946, the films have changed hands several times and are not now owned by the studio. In fact, Universal Pictures is very active in its film preservation efforts, and has worked closely with UCLA on a number of recent projects. (See page 9.)



This frame from the early silent film "The Two Orphans" shows the beginning stages of nitrate deterioration.

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